

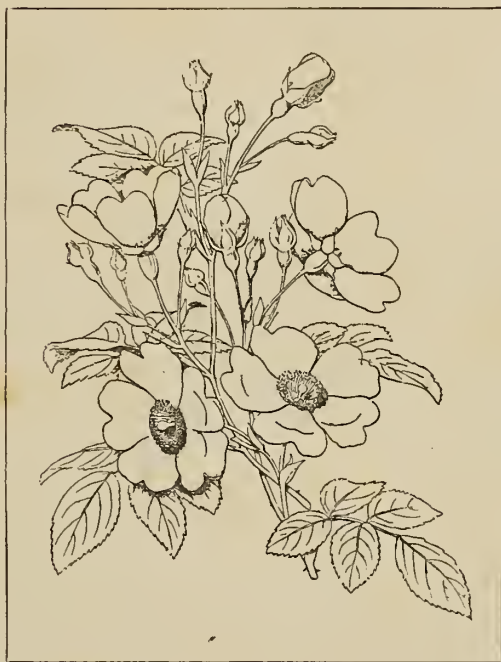
SIMPLE LESSONS IN WATER COLOR



FLOWERS

VERE FOSTER'S
SIMPLE LESSONS IN WATER-COLOR.

FLOWERS.



EIGHT FACSIMILES OF ORIGINAL WATER-COLOR DRAWINGS.
AND NUMEROUS OUTLINE DRAWINGS OF FLOWERS,
AFTER VARIOUS ARTISTS.
WITH FULL INSTRUCTIONS FOR DRAWING AND PAINTING.

BLACKIE & SON:
LONDON, GLASGOW, EDINBURGH, AND DUBLIN.
1884.

CONTENTS AND LIST OF ILLUSTRATIONS.

	PAGE		PAGE
Vignette of Field Rose, by W. H. Fitch, <i>Title page.</i>		Passion Flower, Outline Drawing from Vere Foster's Drawing-Book,	28
General Instructions for Flower-painting,	3, 4, 5	THE AZALEA, Description and Directions for Painting,	29, 30, 32, 34, 35
THE DAFFODIL, Description and Directions for Painting,	6, 7, 8, 10	Do. Outline Drawings from South Kensington Drawing-Book,	31
Do. Outline Drawing from Vere Foster's Drawing-Book,	6	Do. COLORED ILLUSTRATION, by Ada Hanbury,	33
Do. COLORED ILLUSTRATION, by Ada Hanbury,	9	THE CAMPANULA, Description and Directions for Painting,	36, 37, 38, 40
SOLOMON'S SEAL from South Kensington Drawing-Book,	10	Do. Outline from South Kensington Drawing-Book,	37
THE WILD ROSE, Description and Directions for Painting,	11, 12, 14, 15, 16	Do. COLORED ILLUSTRATION, by Ada Hanbury,	39
Do. Outline Drawing, by W. J. Coleman,	11	Wild Hyacinth, Outline Drawing from Vere Foster's Drawing-Book,	36
Do. COLORED ILLUSTRATION, by Ada Hanbury,	13	THE YELLOW ROSE, Description and Directions for Painting, 41, 42, 43, 44, 46	
Do. Outline Drawing from South Kensington Drawing-Book,	14	Do. Outline Leaf from South Kensington Drawing-Book,	42
Do. Outline Drawing, Sweet-Briar, by W. French,	16	Do. Outline Bud and Fruit, South Kensington Drawing-Book,	43
THE PYRETHRUM, Description and Directions for Painting,	17, 18, 20, 21	Do. COLORED ILLUSTRATION, by Ada Hanbury,	45
Do. Daisy, Outlines from South Kensington Drawing-Book,	18	Common Primrose, Outline from Vere Foster's Drawing-Book,	46
Do. COLORED ILLUSTRATION, by Ada Hanbury,	19	THE PRIMULA, Description and Directions for Painting,	47, 48, 50, 52
Do. Ox-eye Daisy, by F. E. Hulme,	20	Do. Outline Drawing from South Kensington Drawing-Book,	49
THE COLUMBINE, Description and Directions for Painting,	22, 24, 26, 27	Do. COLORED ILLUSTRATION, by Ada Hanbury,	51
Do. Outline Drawing from South Kensington Drawing-Book,	23	Ornamental treatment of Primrose,	52
Do. COLORED ILLUSTRATION, by Ada Hanbury,	25		

The Lessons are not arbitrarily arranged in progressive order; but it is recommended to the pupil to read over all the Instructions, and select for his first lesson the drawing that he may fancy is the simplest to begin with, and thus gradually proceed through them all.



GENERAL INSTRUCTIONS FOR FLOWER PAINTING.

In giving a few simple rules for painting Flowers, we assume that a certain degree of progress has already been made in drawing with pencil alone, for, though the temptation to begin coloring is very great, and one far too frequently yielded to before a sufficient knowledge of drawing has been acquired, it is, nevertheless, a great mistake to suppose that any beauties of color will atone for or conceal bad drawing; on the contrary, they will but make it more conspicuous. The use of color should not be entered upon until such time as the hand, by frequent practice, has acquired the power of drawing freely the graceful forms which Nature presents;* and though, in the present examples, the difficulties will be by no means so great as those which arise when the natural flower is set before us, they will yet be amply sufficient to test the measure of skill we possess, and the amount of thought we are prepared to throw into our work. Some of the flowers and leaves, we notice, do not directly face us; these are more or less altered by perspective, and what is termed foreshortening, and will require more skill and patience than the others to make them look right, as we should endeavour to produce an appearance of relief and reality, and this will be greatly assisted by the correct drawing of the parts, some being shown, as in nature, advancing towards us, and others, in varying degrees, receding. Where one leaf or stem passes behind another, and is consequently partly hidden by it, be very careful to see that the line which passes behind the front object shall, on its reappearance, not appear to have in any way got broken or distorted. It will, therefore, be well, at least for a time, to draw the line faintly right through, afterwards removing as much of it as may be hidden by the object passing in front of it. We now proceed shortly to indicate some other points which must be attended to by all who desire to attain proficiency.

* The pupil should have fully mastered Books D, E, and G in Vere Foster's series of Drawing Copy Books, containing examples of Leaves and Flowers in outline, before attempting the water-color studies.

First, we would advise a close observance of the structure and forms of the parts of the plant, for, though most people would more speedily notice the error if a hand were represented with six fingers, it is no less an error to represent a wild rose with six petals, and an elementary knowledge of botany and a habit of observation will be of great assistance. Secondly, we would call attention in a scarcely less degree to the desirability of studying the arrangement pictorially, as the present object is not to produce merely botanical drawings. A further point for our consideration is found in the materials. Excellent boxes of color may now be procured at a very cheap rate. Moist colors are preferable to cake colors, but the price is much higher, as much less color is given for the money. We subjoin a list of the colors required for the following lessons; those marked * may be dispensed with if difficult to obtain:—

COBALT BLUE.	GAMBOGE.	PINK MADDER.	RAW SIENNA.
*FRENCH BLUE.	*LEMON YELLOW.	*SCARLET LAKE.	*BURNT SIENNA.
PRUSSIAN BLUE.	YELLOW OCHRE.	CRIMSON LAKE.	VANDYKE BROWN.
EMERALD GREEN.	NAPLES YELLOW.	CARMINE.	*SEPIA.
*BROWN PINK.	*INDIAN YELLOW.	*MAUVE.	*CHINESE WHITE.

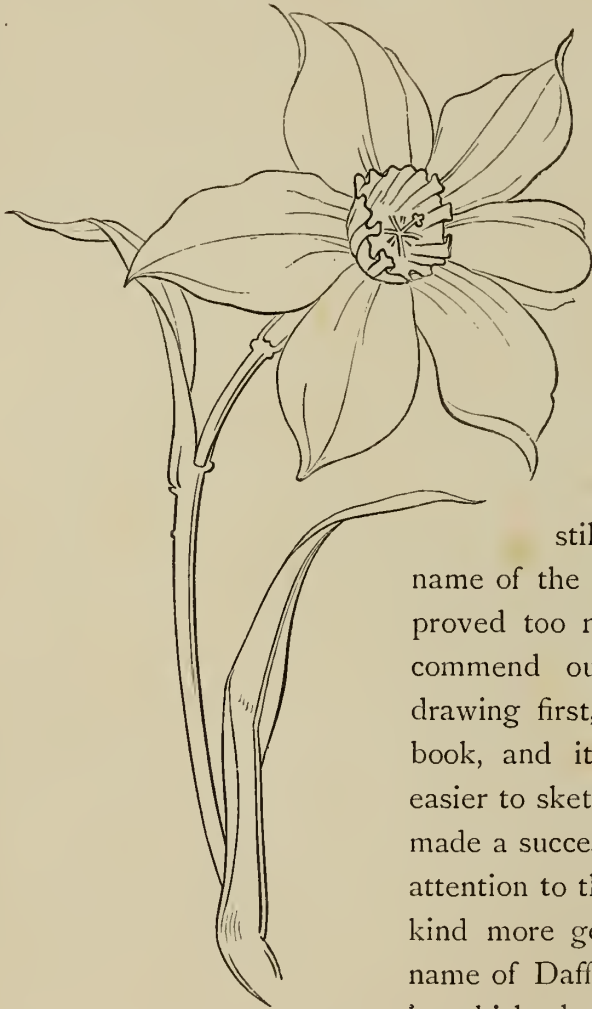
Camel-hair brushes, though not so good as sable-hair, will be sufficiently good for the use of beginners, and at least six sizes will be required. Such should be chosen as will bear a fine point when fairly charged with clean water. They must, after each day's work, be very carefully washed till they are free from all trace of color; the delicate tints of the next day's work will be injured if this simple precaution be omitted. The water used during painting must be thrown away after it has been in use some little time, as it will get quite sufficiently dirty to prevent any light shades of color being laid purely on the work. Use white paper of medium texture, inclining rather to smoothness than to coarseness of surface, and while at work always keep a piece of loose but clean paper under the hand to prevent its touching the drawing, for, though the hand may appear quite clean, there will always be a certain amount of moisture, and this, from its nature, will be sufficient to interfere with satisfactory work. In mixing the colors it will be well to try them first upon a piece of spare paper, as a mistake once made upon the drawing itself cannot well be rectified: a little preliminary practice in flat washing may, therefore, be advisable. Be careful not to apply too much color to the paper at once, or it will dry with a disagreeably sharp edge. Where great purity of tint is required it

is better to apply each color separately (waiting till the first is dry before the second is put over it), than to mix them together upon the palette,—a green, for instance, produced by first laying a wash of Prussian Blue, and then over that a wash of Gamboge, would be more vivid than the color resulting from the mixing of these two colors together on a slab before using them. Great care is, however, needful, to see that each color comes truly to the required outline, or there will be an unsightly margin of little patches of pure yellow or blue color.

Let the colors used be as transparent as possible. Colors modify each other by juxtaposition. It will be found, for instance, that a dull grey will look much more blue than was anticipated when we put a bright orange by it. A dull color will look still more dull, and a bright color increase apparently in brilliancy, if the two be brought together. Experience alone will enable us to decide how to take advantage of this, or to avoid it where the effect would be undesirable. Keep the work light in effect; so long as it is so, we have always an opportunity of modifying it, but, if a tint is too dark, there is but little chance of remedy. If any small bodies such as the yellow stamens of a flower are to be introduced, they may be either left blank while coloring the petals, or “taken out,” as it is termed, afterwards, by touching the part where they are to come with a moderately wet brush, and then, with a handkerchief or blotting paper, removing the color thus damped. It will be found that, by this method, we can remove small bodies of even the darkest color. Where the wash of color lies unevenly, or where we desire to introduce a very small portion of another color, “stippling” may be resorted to. This effect is produced by very small dots of the desired color being applied. To do this successfully, great patience is required, and the color in the brush must be very small in quantity, and as dry as possible. “Hatching,” where small lines instead of dots are introduced, is only a modification of this method of working, the result tried for being in each case the same. In all cases let us err rather on the side of over brightness at the beginning of the work, as a too brilliant color can at any time be subdued and dulled; but a color once dulled cannot be restored to its original purity.



THE DAFFODIL.



WHITE NARCISSUS—*Narcissus poeticus*.

The various members of this glorious family were always great favourites with the old poets. At the present moment they are the most fashionable of flowers, and all the old enthusiasm has returned, to make our modern "æsthètes" happy. The subject of the small outline drawing is the old-fashioned *Narcissus poeticus*,

still bearing as in ancient times the name of the unfortunate youth whose beauty proved too much for his existence. We recommend our pupils to copy this outline drawing first, it is the simplest study in the book, and its copying will make it all the easier to sketch the colored example. Having made a successful copy, we may now turn our attention to the larger specimen. It is of the kind more generally known by the common name of Daffodil, and of that modern variety in which the tubular part of the flower is highly developed. The color of this central portion is of the richest golden yellow, while the six "sepals" or outer leaves of the flower are of a pale sulphur hue. Commence by drawing in

very faintly, the main stalk of the principal flower, taking care to preserve the proper line of direction, and constructing upon it, first the outer leaves, and then the central tube of the flower itself. The leaves that are fore-shortened will require to be copied with great pains.

When all the principal flowers have been sketched and the limits of the shadows carefully denoted in the most delicate manner possible, attention may be directed to the second flower, constructing it in the same manner from the stalk outward, great care being taken to express the character of the withered sheath (so characteristic of this plant), which protected the bud from the winter frosts and from which the flower has recently escaped. When both the flowers have been drawn and found to be correct in every detail of form and shadow, then, and not till then, may the outline of the surrounding green leaves be added, taking care to faintly indicate them really or in imagination where they go behind the flowers or before the stalk, so that their perfect direction of growth may be maintained.

When the entire sketching is completed and found to be correct in every particular, let the whole pencilling be softened down with clean stale bread crumbs, till it is rendered so faint that while none of it will be visible after the painting is done, yet, at the same time, all can be detected by the pupil in so far as to guide the direction and limit of his brush-work. It is evident that a good pencil with a very fine point will have been required; an H.B. may have been too soft, probably an F. pencil may have been necessary; it is better to make a trial beforehand, for many drawing pencils cannot be rubbed out with sufficient ease; while a very hard pencil, that indents the paper, is fatal to the effect of flower painting. Before beginning to paint, we would caution our pupil to be especially careful not to cramp any of the light spaces, but to leave them their full size, as in the original.

The background washes should be the first part of the painting. French Blue, Crimson Lake, Naples Yellow, and a very little Emerald

Green are all the colors that are necessary; these, either in combination or singly, will give all the varying tones, but must be applied, not all at once, but by repeated washes of very thin color, to bring it to the right depth and to express its varied gradations. Clean water should be used when necessary to soften off the various washes. The edges of the lighter flowers and leaves will require to be left out; great care must be taken not to sully their bright edges, but to bring the color neatly and exactly up to the pencil outline. Sometimes where the petals or the leaves are darker than the background, the first tints of the latter may with advantage be passed over such dark portion. If, however, owing to the repeated washes of the background, a heavy line should have collected round the petals, it is better to leave it alone until quite dry, and then (having the board sloping) to boldly wash the whole paper with plenty of clean water and a large brush, very gently applied; by this means, gently softening down the objectionable lines to their proper depth. Leave it to dry, and then, if required, lay on one more wash of color.

The background having been completed, proceed to lay on all the purest and palest tints of each flower and leaf. Cover these when dry with the next deeper tints, great care being taken to leave the light undertint showing through wherever necessary, and being very careful not to encroach upon the spaces of light, leaving them their full size or even a little larger at first than in the example. For the brightest yellow of the "trumpet," mix Lemon Yellow and Gamboge. For stronger orange tint, use Gamboge with very slight Vermilion or Indian Yellow. For greenish-grey shades, mix French Blue, Yellow Ochre, and Naples Yellow. For grey shades of the outer petals, mix Cobalt Blue, Pink Madder, and Naples Yellow, varying them as required.

As a general rule, it is well to work up the extreme darks wherever they occur, as early as possible after the preliminary washes; because when these are in, it is easier to judge of the correct depth of the medium tints. While one part of the painting is drying another can be gone on with,



DAFFODILS.—By ADA HANBURY.

indeed it is advisable to work at all parts of the subject equally, as far as possible, and not to finish off one blossom or leaf entirely before commencing its companions. By keeping all on an equal stage of progress it is easier to judge correctly of the relative strength of the lights and shadows. For the leaves there are more varieties of green than would appear at first, but all the colors required to compose them are as follows:—For palest green, Lemon Yellow and Cobalt Blue in varying proportions. For the bluish grey tints, mixtures of French Blue and Naples Yellow. Then to give the clear or transparent green tint, use Gamboge and Prussian Blue; while all the deepest greens can be made with combinations of Raw Sienna, Burnt Sienna, Indian Yellow, and Prussian Blue, varying their proportions as required. The deepest touches of detail should be applied last of all.



SOLOMON'S SEAL (from South Kensington Drawing-Book).



THE WILD ROSE.

The Rose has always been regarded as the "Queen of Flowers." It is frequently mentioned in the Bible as the most delightful of all plants. "The wilderness shall rejoice and blossom as the rose." Isaiah uses this as the strongest possible illustration of the contrast between want and plenty. "Wisdom" is likened elsewhere to a Rose plant in Jericho, and "Holiness" to a Rose growing by the brook of the field. Solomon sings the glories of the "Rose of Sharon," and the now waste lands of Palestine still bloom in spring with a profusion of Roses. The classic writers dedicated this fairest of their flowers to Venus; and the highest praise which they could offer to beauty was to assert its resemblance to the Rose. Aurora, we are told, had her taper fingers of rosy hue, and fair Helen of Troy, with whom all the world was in love, had, we are informed, cheeks like roses; perhaps they may have been Blush-roses. Cleopatra is

said to have carpeted her palace with Roses; and Nero, we are told, expended upwards of twenty thousand pounds in Roses for the decoration of one banquet. The Romans used Roses for their public celebrations as well as their domestic feasts, for their marriage and funeral ceremonies. They are said to have made wine, sweetmeats, oil, perfumes, and medicine from Roses; wreaths of Roses were hung on their tombs; and it was much used in the process of embalming the dead. The vale of Cashmere is as much celebrated at the present time as in the days of Marco Polo for its Rose gardens and celebrated Attar of Roses.

There are extensive gardens in the neighbourhood of Nice where Roses are grown for their perfume; which is distilled from their petals in the same primitive manner as was followed by the early Italians; but the Orientals still possess the secret of making the best fragrant "Extract of Roses," and it commands a much higher price than any that is made in Italy or France. A Rose garden in these sunny lands, where the plants are reared only to produce their perfumed essences, is a rather prosaic affair, the plants, of one variety generally, being planted in rows close together, and no attention being paid, in growing them, to the beauty of form or color. The flowers are closely plucked, in very early morning, and therefore are scarcely ever seen possessing any floral beauty. It is in our own country that the Rose is seen to perfection, and our climate appears to suit the development of its flowers better than any other.

The Wild Rose, which we have chosen for our present lesson, is to be found in most parts of the world. Australia seems to be the only continent from which it is absent. In Lapland it is found blooming almost under the snow, and the shores of the Ganges possess vast thickets of roses, large enough to conceal their ferocious tigers and crocodiles.

In our opinion our own modest flower is far more beautiful, (certainly much more fit for decorative purposes,) than any of the highly cultivated plants of the same family, which are glorified by cultivators with high-sounding names.



WILD ROSE.—By ADA HANBURY.

We have given, towards the end of the work, some rudimentary outlines of the Rose, and we also intersperse several drawings of Wild Roses from the South Kensington Drawing-Book. We shall ask our pupils to



WILD ROSE (from Poynter's South Kensington Drawing-Book).

copy all these for practice first, using as much care as they can, before they proceed to sketch the colored example. The experience gained on these outline studies should make the sketching of the colored subject a simple matter. The painted specimen has grown in a favourable situation,

supplied with the rich, stiff soil and decayed leaf-mould that Roses love—probably in a sheltered, sunny nook—and all these, doubtless, combined to produce the large size the flowers have reached. Care must be taken to express the growth and development of leaf and blossom from the stalk; this is well rendered in the example. Let the principal veins and markings be very carefully represented in the sketch; and when found to be right in every particular, let all be softened off with bread crumbs, so that none of the pencilling may afterwards be seen, but still enough left to guide the eye for the brush work. The tints of the background are produced with Cobalt Blue and Pink Madder, with a very little Emerald Green and Naples Yellow. This background, simple as it is, will require to be produced by several washes; while they are drying, some of the same tints may be found useful for part of the leaves and stalk.

Lay in the pale, pure tints first, both of flowers and leaves; carry them on gradually, not allowing any one part of the drawing to receive all the attention at one time.

For the pink tint of the petals use Pink Madder (building it up by repeated washes), and shading it afterwards with (mixed) Pink Madder, Cobalt Blue, and Naples Yellow. For the yellow anthers use Gamboge, shaded with Raw Sienna or Indian Yellow and Crimson Lake.

For the deep crimson of the buds use Crimson Lake. In painting the leaves and green stalks and buds the light brilliant greens should be first applied, a mixture of Gamboge and Emerald Green will supply the proper color, varying it by repeating the applications. The bluish-grey tints come next; they are composed of Cobalt Blue, Pink Madder, and Emerald Green, the last very slightly used. The deep greens will be supplied by Raw Sienna or Indian Yellow, with slight use of Prussian Blue. In applying these care must be taken to leave out the lighter-colored veins, and to give the crisp, serrated edges of the leaves by firm touches of the brush, each applied in the proper direction towards the points of the leaves.

The dark touches on the stalk and on some of the buds and leaves will be given with Indian Yellow, Crimson Lake, and Vandyke Brown. If the tips of the anthers seem to need it, they may be helped at the last with a few decided touches of Chinese White, applied with a very finely pointed brush, and touched afterwards with a little Naples or other Yellow.



SWEET BRIAR ROSE.



THE PYRETHRUM.

This is one of those plants which have been raised by the skill of the florist from a poor insignificant flower to the fine brilliant florescence which is depicted in our colored illustration. This is scientific development of the proper kind, not applied, as has been in many other cases, to evolve "double" flowers, and thereby destroy all the beautiful simplicity of the natural construction; here we have a lovely "composite" blossom, as beautiful as any daisy, single dahlia, or single chrysanthemum. The charm of this flower lies in its appearing in early summer when no chrysanthemums can be obtained. It will soon be a denizen of every cottage garden, as it is very prolific, hardy, and easily grown.

The white and yellow giant daisies that now receive so much notice in those polite circles which deign now and then to make a common flower "fashionable," will find dangerous rivals in these new competitors. The Pyrethrum, in spite of its Greek name, is not, however, altogether a foreigner; it has a very near relation, bearing the same grand name, which inhabits patches of waste ground, and, although smaller, has a flower considerably resembling the white one of our illustration. In order to give practice in sketching this flower, we have introduced several engravings which represent plants of different families, but whose petals have a similar form. We recommend our pupils to copy these outline drawings first. The sketching of the colored example will thus be rendered more simple; it must be very faithfully rendered, and every detail exactly copied. When

finished it will be found to contain a great many lines which must be almost entirely effaced by the use of bread crumbs (especially in the case of the white flower), just enough being left to guide the brush and nothing



OX-EYE DAISY (from the South Kensington Drawing-Book).

more. The background may now be washed in with pale French Blue and a slight addition of Naples Yellow; this may be washed over all stalks and leaves, but carefully omitted from the flowers.

The white flower will require delicate treatment; tinge the petals, as



PYRETHRUM.—By ADA HANBURY.



OX-EYE DAISY.

in the example, with delicate touches (most evident towards their base), of very pale pink. For the shadows, mix Cobalt Blue, Crimson Lake, and Yellow Ochre, applied faintly, and gradually, to give the required strength. For the centre, use pure pale Gamboge, shaded subsequently with Indian Yellow (or Raw Sienna and Crimson Lake), with touches of warm yellowish green. For the delicate tints of the uppermost bud, Pink Madder, Naples Yellow, and Cobalt Blue, variously mixed.

The red flowers should have their first wash all over the petals for the palest pink, as well as to form a groundwork on which to build up the darker reds and the shadows. This will be supplied by a wash of Pink Madder, and its tint will be seen in the palest parts of the original. For the bright strong color use separate successive touches of Scarlet Lake and some Carmine for the most brilliant parts. These reds must be, however, subdued in some parts with Sepia or with a very little Mauve.

The warm yellow-colored centres of the two red flowers will be painted with pure pale Gamboge in the first instance, and shaded subsequently with Indian Yellow; Raw Sienna and Crimson Lake being employed for the stronger markings. Touches of yellowish green may be required in some places, and the strongest detail can be supplied by a little Sepia.

The greens of the leaves and stalks may have their bluish grey tints painted in first with French Blue and Naples Yellow. This will require to be deepened by several washes, in the later ones allowing the markings of the veins to be visible by leaving them out, the lighter color showing through. The bright green color will be supplied by Gamboge and Prussian Blue, the deep green by Raw Sienna and Prussian Blue. The deep green must be laid on over the bright green, leaving the latter visible where required.



THE COLUMBINE OR AQUILEGIA.

The Columbine is one of those flowers which are termed "old-fashioned," but which have lately attracted a great deal of attention on account of the wonderful development they have received at the hands of some of our most experienced florists. They have succeeded in this case by paying great attention to its cultivation, by feeding it with the proper soil, and by aiding its opportunities for the "natural selection" of fitting companions.

The plant has thus been educated into a first-class flower of great beauty, possessing many varieties of hue that were never seen in old times. It is known to botanists as the *Aquilegia*. At a certain stage the little flowerets resemble the peculiar curve of an eagle's beak, at least so the ancients supposed. In our opinion they much more resemble the form of the classic *Cornucopia* or Horn of Plenty.

We are again indebted to Poynter's South Kensington Drawing-Book, for some excellent outline designs of this curious flower, which exhibit the various processes of the development of its inflorescence. We recommend this outline plate to our pupil's most careful attention. Mr. Poynter has selected the more common variety as being the most useful for the work of the designer. It will be seen that in the early stages of the flower-bud, the five sepals almost entirely eclipse the same number of flowerets. In the second stage, which is shown on the left of the example, the little incurved tips of the flowerets begin to be more visible. In the third stage of development the flowerets begin to show their beautiful shape, which is that of a *Cornucopia*; and in the fourth stage (that which is separated from the plant on the right side), the *cornucopiæ* have lengthened themselves down independent of the sepals, which now appear like wings, appended to the sides of the horns of plenty. When the *cornucopiæ* have withered, and the sepals also have shrivelled up



COLUMBINE.

[By permission from Poynter's South Kensington Drawing-Book.]

and fallen off, five little pods like pea-pods, and full of tiny fruit, are disclosed, each decorated with a long brown hair, all that remains of the beautiful anther of the original flower. This seed-vessel is shown in the outline, which also provides a good, bold drawing of one of the leaves of the plant. We ask our pupils to make a careful study of this outline example in all its parts; it will help them to understand all the mysteries of this curious little flower, and give them an interest in portraying the more important example of its distinguished connexion.

We shall now direct our attention to the colored examples of the *Aquilegia*. The mauve-colored flowers are certainly very beautiful, especially when viewed from the front. The largest specimen is nearly as showy as one of the great Passion Flowers, and many persons may doubt if it is really the old friend of their youth—the simple Columbine. The five small flowerets are here grandly developed, and the sepals, which in most flowers are green and insignificant, now form a beautiful mauve-colored star to enshrine the lovely white central flower. The stamens, from being a mere little brush, have become a fine yellow torch, which reflects its warm light upon the inside of the petals. The back of the mauve-colored flowers, however, has lost, in its development, much of its beauty of form, and all its cornucopial shape has disappeared.

A small red variety is introduced at the side of the colored picture; its color is also very beautiful, and it has not lost so much of the strangely involved construction for which the old plant is so remarkable. The sketching of the colored illustrations should be, as we have said, much aided by the practice at the earlier drawing. When the construction of the simpler form of the flower is understood, it should be easier to draw the more complicated variety.

Let a very careful sketch of the plant be made, and with the chief veins and markings exactly drawn, with a very fine but firm line. Having softened down the outline so as to be nearly invisible (except to the eye of the person who drew it) the painting may now be commenced.



COLUMBINE.—By ADA HANBURY.

The palest mauve tints can be washed in first. Cobalt Blue and Pink Madder, mixed in varying proportions as required, will supply the most of them. Mauve itself, with a slight addition of Chinese White, will be found useful in some parts to express the soft downy nature of the surface color. Some of the stronger touches of blue and of pink will require to be worked in separately with Cobalt Blue and Pink Madder used alone. The neutral grey shades on the white petals will be supplied by Yellow Ochre, Cobalt Blue, and Pink Madder. For the delicate reflected yellow on the white petals, a thin mixture of Naples Yellow and Lemon Yellow will be found sufficient. The yellow centres of both flowers will be supplied by the use of very faint Gamboge or Lemon Yellow for the brightest tint, and Indian Yellow for the darker touches, with a few markings of Raw Sienna where required, taking care to put these last carefully on the shadowed side to give the effect of high relief to the stamens.

The strongest shadows in the depth of the petals require a little Cobalt Blue toned down with Madder. A good deal of pale green enters into the working of the mauve-colored flower that is seen from behind. A little Cobalt and Yellow Ochre will supply the necessary color. The mauve sepals of this smaller flower will be painted with Cobalt Blue and Pink Madder, used together or singly as required, and the Neutral Grey shadows on the white parts of the flower will be supplied by a pale mixture of Cobalt Blue, Pink Madder, and Yellow Ochre. Some faint working of Yellow Ochre alone will be needed for this part of the picture.

The red flower will then get its first tint of Pink Madder and Naples Yellow, a very slight touch of Cobalt being added to tone the color for some parts. The light pink hues are given by Pink Madder applied several times where greater strength is needed. Some of the strongest red touches will require a little Carmine to heighten them. Should these reds seem rather strong they can be subdued by a slight touch of Vandyke Brown; the yellow centre of the flower will be produced by Lemon Yellow, with a little Indian Yellow worked on the top of it. The

palest cool green of the leaves, such as that on the one facing the right, is produced with a mixture of Cobalt and Emerald Green. The stalks will receive the same color, the seed-vessel being heightened with a little Yellow Ochre, and the red color being supplied with Raw Sienna and a little Lake. The unopened bud will be painted with Yellow Ochre, the detail being supplied with Raw Sienna and Lake, and a very slight touch of Vandyke Brown for its greatest depth.

Cobalt and Raw Sienna will supply the pale greyish green for the light-colored stalks. The brighter greens of the leaves and parts of the stalks will be supplied by Gamboge and a very slight addition of Prussian Blue. Great care must be taken to leave out the lights and the veins, and to apply the second and third applications of green in such a manner as to allow the earlier washes to be seen at intervals, so that the effect of the slightly glaucous appearance of the greens of this plant may be correctly conveyed to the eye. We should have said that the darkest green of all is composed of a mixture of Indian Yellow and French Blue or Prussian Blue.

As has been said of some of the other plants, great attention in this case is necessary in applying the touches of the brush carefully in the proper direction of the growth of each part, whether petal, anther, leaf, or stalk. The importance of this is seen especially in these flowers of Columbine, and if this is done with great care it will impart a wonderful look of reality and vitality to the drawing. We should have remarked before that the shadow lines of the stalks are expressed as required with a little Raw Sienna and Lake, in some places strengthened by a touch of Raw Sienna and Vandyke Brown.





PASSION FLOWER.



THE AZALEA.

These beautiful plants are nearly allied to the Rhododendrons, and are natives of North America, Turkey, and China; but the great care and skill that has been bestowed on their cultivation since they were brought to Europe has developed their flowers to an extent superior in many cases to that of their original florescence. We have chosen for our illustration the simple varieties of white and deep pink, and we have selected single flowers, as more likely to satisfy the modern taste, and be more useful to the artist or decorative designer. This plant, once rare, has now become so well known that we do not need to apologize for introducing it into our little collection. Indeed, it has become so generally admired that in richness of bloom and variety of color, it might rival the rose itself; but, unfortunately, it is totally destitute of odour, and so has to retire from the competition.

We supply a careful example drawn in outline of this beautiful plant, giving four grades of advancement, from the bud to the fully opened flower. This will afford our pupils full means of studying a plant that has not hitherto found its way into drawing-books, and we recommend them to make very careful copies of these outline designs. The specimens were selected by Mr. Poynter, R.A., and the drawing was carefully examined and corrected with his own hand.

Having, we hope, by this practice acquired a knowledge of how to draw the Azalea, the sketching of the colored example of a similar plant should not present any serious obstacle. We may remark, however, that the delicate gradations of shadow for which the petals of this lovely white

flower are remarkable, will require very careful thought and study and great diligence in copying every marking with fidelity. It will be worth spending hours to do this right. The lines of deeper color in the petals of the red flower will also require thought and care in the sketching not to confound them with the limits of shadow and outlines of form. In regard to the latter, reference to the outline drawing will explain their meaning.

Although apparently a flower with five petals, the Azalea is in reality a *monopetalous* plant (literally a flower of which the petals are all in one piece), or as the botanists describe it, "five-cleft." This proves that a little knowledge of botany is a most valuable thing for an artist. If the pupil should copy this so as to show an Azalea with five separate petals, he would only produce a work which, no matter how prettily drawn, would be untrue, and as such would simply disgust a person who knew something of botany.

In sketching the red flower, therefore, as well as the white, the reason for taking great care to produce not only a correct copy but also an intelligent rendering of the original will be all the more obvious.

With these two examples (outline and colored), the pupil has the advantage of learning to draw the Azalea flower in seven different stages. This should be sufficient, we consider, to make him fully master of his subject, and to render him quite capable of making a successful drawing from nature of a similar plant.

The sketching of the foliage does not present any serious difficulty in the painted example—the leaves afford a good study of foreshortening. The foliage of the Azalea grows in tufts and the flowers spring from the axillary (or elbow) joints of the leaves; the little withered sheaths which protected the flower-buds in winter will be seen to still adhere to the stalks. There is a great difference of color between the back and front of the downy leaves, and this, as well as their veins and midribs, must be carefully noted.

The Azalea is a woody shrub, a small tree, in fact, and where the old



AZALEA.

[By permission from Poynter's South Kensington Drawing-Book.]

wood joins the soft herbaceous stalk of the last season's growth, the difference of their character must be carefully preserved. [This last remark refers to the colored example: the outline one shows only the longer green stalk of more recent growth, perhaps more forcing had been employed in the conservatory where it grew.]

We will now suppose that the sketching of the colored example has been done to entire satisfaction; let all the pencilling, especially of the white flower, be softened down with stale bread crumbs, and we may proceed to our coloring.

For the background, let a mixture be made of Cobalt Blue, Pink Madder, and Naples Yellow. Keep part of the original colors separate on the palette, so that a little more blue, pink, or yellow can be added to the tint at will, as it is being floated on the paper. Lay on a number of successive washes over one another as they dry, beginning them pale at the top, deepening the color near the flowers, and softening it off as it approaches the bottom of the picture.

It is advisable not to apply the concluding washes to the background until some work has been done over the picture generally, and some of the pink and green undertints applied elsewhere, so as to serve by their contrast to bring out the full amount of the color that has been applied already to the background.

Great care must be taken not to soil any portion of the light bright edges of the petals with the background washes, but to bring the color neatly, cleanly, and exactly up to the faint pencil outlining, so as to conceal the line itself. It is evident that, as the background is produced with a number of washes, this will require great care, as the background, when finished, must seem as if it had been all done in one operation, and it would never do to have little bits of colored washes peering out at the edges. If by any chance this should happen, it is better to leave it to the last, and then to repair the defect by stippling in with great delicacy,—by means of a very finely pointed brush—whatever bit of background



AZALEAS.—By ADA HANBURY.

may be found wanting; but, of course, it will be much better if the stippling can be dispensed with.

Another accident which is very likely to occur in a beginner's work, is that, by the various washes overlapping and by the color settling towards the edges, an appearance of a heavy line may be given to the edges of the petals. It is better to leave this alone until quite dry, and then to boldly wash the whole paper over with abundance of clean water and a large clean brush, thereby gently washing down the objectionable lines of color and reducing all to the proper depth of tint. This must be done on the sloping board, and if, thereby, the wash be too much reduced, it can be allowed to dry slowly and more color can be washed on where required.

In the white flower some pale tinges of yellow will be observed; these should be laid on first with *very* pale Yellow Ochre. The grey shades should be laid on afterwards. These varying shadows will require great delicacy of treatment, laid on very pale at first and gradually deepened by successive applications. They are composed of Cobalt Blue, Pink Madder, and Naples Yellow, varying the mixture slightly to imitate the original. Great delicacy will be required, and care that the touches of the brush be made to follow the direction of the petals, all their little veins and folds, and to give expression to the crumpled edges. Especial attention must be given to leave out the spaces necessary for the pale yellow stamens rather than to wipe them out afterwards. This taking out can, of course, be done, but a good painter seldom trusts to such subterfuges, and the effect is always better if it has been tidily and neatly done by leaving out at the first. The tips of the stamens should be touched with Raw Sienna.

For the white bud, the yellow of reflected light will be expressed with Naples Yellow and Gamboge, used separately or together as required. It will be necessary to shade it with cool grey (Cobalt Blue, Pink Madder, and Naples Yellow), and also with greyish green composed of Yellow Ochre and Cobalt. Care must be taken to preserve the crumpled, rolled-up appearance, which is characteristic of the flower-buds of the Azalea.

The general tint of the red flower is expressed by repeated washes of Pink Madder, in this way gradually building up the color, strengthening it at the last with Crimson Lake and a very little Carmine for the strongest touches. The bluish shades will be supplied by Cobalt Blue and Crimson Lake, and the warmer shades by the same colors, but tinged with the addition of some Yellow Ochre. The whole of the painting of the red flower will require great judgment; the entire appearance of the growth, proceeding from the calyx and radiating outward in each petal, is expressed by the proper use and direction of the lines of touch of the brush, which, it is unnecessary to say, must be a very finely pointed one.

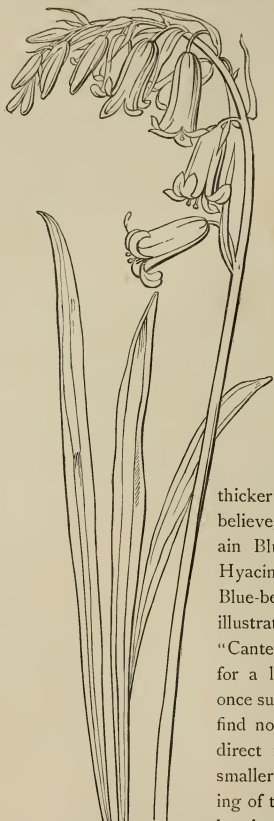
The utmost care must be employed to preserve all the high lights; in this consists the difficulty in both the white and the red flowers, and we strongly recommend the pupil to practise the painting of a single petal of each flower on separate paper before attempting the finished work.

All the varied greens of the leaves can be supplied by varying the proportions of the three mixtures mentioned underneath. The light bright greens should be laid on first, not in their full strength, but gradually building it up where required; these are composed of Gamboge and Prussian Blue. The rich yellowish shades of green are composed of Indian Yellow, Raw Sienna, and slight Prussian Blue. The darkest greens are supplied by a mixture of Indian Yellow and French Blue, varying the quantity of each pigment as required.

The stalks are tinted with the same colors as were used for the background (Cobalt Blue, Pink Madder, and Naples Yellow), but, of course, used in greater strength and variously mixed. These will, however, require deepening in various places and with various degrees of color. Raw Sienna and Crimson Lake in various combinations (with Vandyke Brown where required) are all that were used for this part of the original.



THE GREAT CAMPANULA OR BELL-FLOWER.



WILD HYACINTH.

The names of flowers,—whether the scientific appellations or the better-known popular epithets, called “vulgar names” by botanists,—are neither of them always as expressive as we could desire. This is called, for instance, the “Great Campanula”—Campanula means a *little* bell, but we have to call it the “Great” to distinguish it from another Bell-flower which is of the same family, but more diminutive. Then still downward in the scale of size we have the lovely “Hair-Bell,” the flower being even richer in color, but of the most delicate, tiny size; its stalk no thicker than a horse hair. This last is, we believe, the flower of the old Scottish song, “My ain Blue-Bell, my pretty Blue-Bell.” The wild Hyacinth is sometimes, but erroneously, called the Blue-bell. The large “Bell-Flower” of our colored illustration is properly called, we believe, the “Canterbury Bell,” and is certainly by far the best for a lesson in drawing or painting; as having once succeeded with this example, our pupil should find no difficulty in either copying a similar plant direct from nature, or in portraying any of the smaller varieties of the same family. The sketching of the Campanula is not a very difficult lesson, but is nevertheless worthy of time and patience.

We should recommend that the white flowers and stalk be sketched in first, and that the blue flowers and stalk be subsequently done. By this means the pupil will be less likely to be confused in the drawing of both, and be more able to give the appearance of separate growth to each pair of flowers. The difficulty in drawing the flowers lies in giving the hollow and at the same time protuberant aspect to the bells. This is mainly done by paying attention to the five strongly marked ribs which curve out from the calyx towards the five outwardly-curved points of the mouth of the flower. In sketching the flowers these ribs of construction should be carefully copied before the lines of shadow are drawn in. A diagram is appended of another description of *Campanula*, which explains what we mean. It is a variety which has a more



BELL-FLOWER—Enlarged.

open throat, so that one can see right into the centre of the flower, thus exhibiting the five well-defined lobes. We advise our pupil to copy this diagram as a drawing-lesson before sketching the larger illustration, as it will enable him to understand the construction of all the flowers of this species. It is taken from the South Kensington Drawing-Book.

The seed-vessels and their appendages (termed sepals by botanists) are very peculiar and characteristic in this plant; there are five of them, corresponding in number to the lobes of the flower, but alternating with them in arrangement, so that they are centred between the protuberant ribs. There are also five warty excrescences (which are, indeed, the storehouses

or five separate granaries containing a quantity of little white seeds); each of these is deeply cleft by a line which corresponds with the green wing of the sepal above it. This is well shown in the colored picture, and must be carefully followed, for if our pupil placed them wrongly, people with scientific knowledge might suppose him to be an ignoramus. We need not say that the drawing of the stalks and the veining of the leaves must also be carefully imitated. In sketching the leaves it will be better to draw in first, their centre line or midrib, and afterwards construct the leaf upon that; the foreshortening is more likely to be caught in this manner. All the lines of shadow in the flowers must be carefully and delicately sketched in. When all the outlining has been completed and found to be correct, the usual softening process must be performed with bread crumbs, and then the painting may be proceeded with.

The background in this example is merely a flat wash of pale French Blue, with slight Naples Yellow. This wash being so pale and faint may be carried over everything except the white flowers, which it is advisable to leave out exactly, especially as regards the edges, and indeed with care in the other parts also. Regarding the white flowers, a pale yellow tint will be observed in various parts. This is composed of Naples Yellow or Yellow Ochre, faintly applied, but stronger in some parts than others. The inside of the white bell should have the slightest possible greenishness, to express the light coming through its nearly transparent walls, and in this respect to give a slight contrast between the inside and outside of the flower. The grey shades of the white flowers are all supplied by Cobalt Blue, Crimson Lake, and Naples Yellow, variously mixed or combined, so as to form cool shadows or warm grey tints as required. In putting in these shadows the full strength must not be laid in at once, but can only be obtained by successive washes. It will be observed that the strongest parts come against the high lights, or else serve to indicate the presence of the five strong lines or constructive ribs and lobes already spoken of.



BELL-FLOWERS.—By ADA HANBURY.

All these touches of grey are actually the *drawing* of the flower, and must be carefully given in the right direction to express the development of growth where it springs out from the calyx, swells out in the bulbous part of the flower, narrows in at the neck, and again expands at the throat and mouth—turning over at the five points of the completed Bell-Flower.

The lightest tint of the purple flowers is pale Cobalt Blue, but shaded over with various tints composed of Mauve, Cobalt or French Blue, and Crimson Lake. The inside of the lower purple bell requires, however, a pale wash of Yellow Ochre over it to give the necessary transparency. All the advice we have given with regard to the construction of the flower being shown by the lines of the brush, applies to the purple flowers even more forcibly than to the white ones. It will be seen that the red and purple shadows are so laid on, as to allow the colder tints to be seen through them. Everything depends upon saving all the lights in these successive workings.

The green pistils of both flowers had better be painted in with Gamboge first, Cobalt being faintly worked in on the top of it very slightly, to allow the Gamboge to shine through where required; and care being taken to express the incurved terminations properly. The greens of the leaves had better, perhaps, have the bluish grey tints first applied, as they generally predominate; they are composed of French Blue and Naples Yellow, the proportions being varied as necessary. The very pale greens are composed of a mixture of Lemon Yellow and Cobalt Blue, the proportions being also varied as necessary. The stronger bright greens are made of Gamboge and slight Prussian Blue; and the deepest green touches of all (for the markings on the calices and deepest markings on the leaves and stalks) are supplied by a mixture of Indian Yellow and French Blue.





THE YELLOW ROSE.

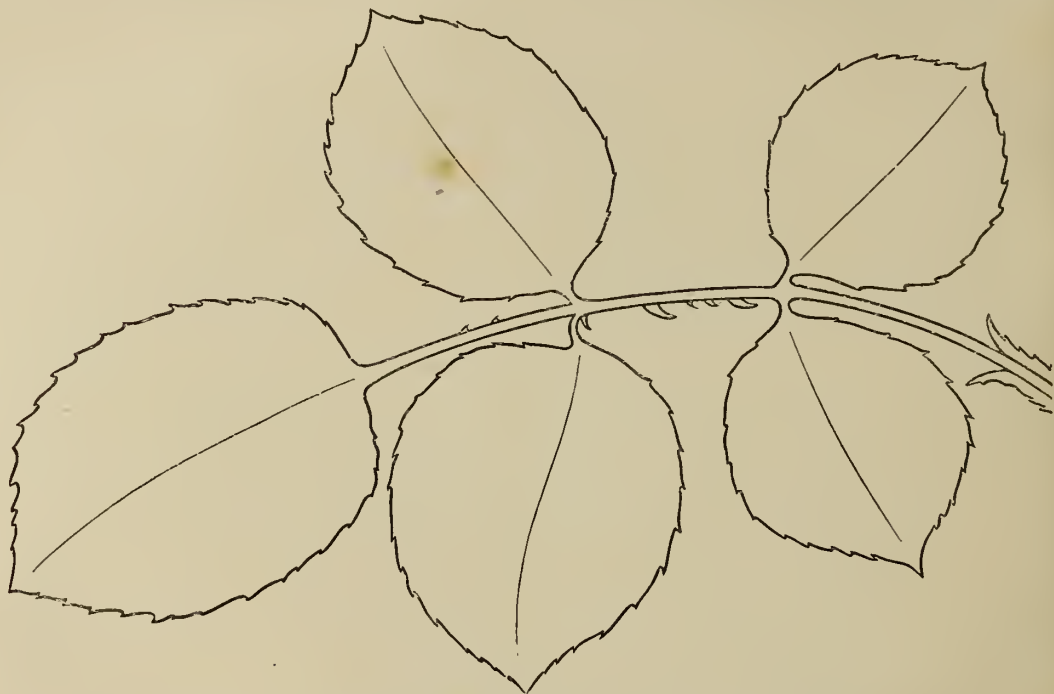
Our example is a specimen of that variety of Yellow or Tea-scented Rose which is known as the "Gloire de Dijon." Why it received that name we do not know. The capital of the old Kingdom of Burgundy is not very renowned for flowers, its rather dry, dusty, ferruginous soil does not seem to produce anything remarkable except vines. Excellent red wine and good cooks seem to be its most successful products; it is strange that all the chefs de cuisine of any note hail from that old town. Everybody knows that the famous Beaune, Nuits, Volnay, and fifty other celebrated vintages of the Côte d'Or come from Dijon; some rose-grower who appreciated *them* may have named his favourite flower after their birthplace.

The Gloire de Dijon is in any case a very fine tea-scented rose, and a universal favourite in this country. It is easily grown either as a low budded plant, a standard, or a climbing rose, and is so hardy and prolific, that it is a universal favourite for the grounds of the castle, country-house, or cottage. By its mixture of pink and yellow tints it seems to combine the pleasure that one receives from the ordinary pink flower with the marvel of the yellow-colored, which till comparatively recent times was quite a rarity in roses.

The leaves as shown in our colored example are nearly all foreshortened, and the drawing of them becomes, therefore, somewhat difficult for the young pupil. We have been permitted to borrow several rudimentary sketches of the rose from Poynter's South Kensington Drawing-Book, and have introduced them here, hoping to induce our students to copy

them, before beginning to sketch the more difficult plate. The drawing of the bud is beautifully simple, and explains the convolutions of the wrapt-up petals. That of the fruit is given to show the contrasting shape, in which it serves as a foil to the drawing of the bud.

The rose leaf is represented almost perfectly flat, and in this respect forms a good lesson to explain the foreshortened leaflets of the larger drawing.



ROSE LEAF—Enlarged.—(From the South Kensington Drawing-Book.)

The sketching of the colored example will be found rather more elaborate than anything we have yet attempted in these pages. Special diligence and care will be required to express the petals of the flowers to perfection.

The crumpled edges, where they overhang one another, will require nice imitation and intelligent rendering in the outline to prepare the way for the subsequent coloring. When drawing the outline of the leaves let every little spiny point be in its proper place; it will be seen that they

gradually have a slight tendency to overlap one another, and that they all trend towards the point of each leaflet. They must be drawn correctly; no mere jagged zigzag line will express their nature in any degree. In the same manner the thorns require careful drawing; contrary to the direction of the spines of the leaves they all point downward, being doubtless



BUD AND FRUIT OF THE ROSE—Enlarged.

intended by the all-wise Creator to protect the flowers from the incursions of slugs or other enemies that might attempt to ascend the stalk. When the outline is quite correct it must be softened off as usual with stale bread crumbs, and we may go on with the coloring.

The background is tinted with a mixture of Cobalt Blue, Pink Madder, and a small quantity of Naples Yellow. This may be applied more than once, deepening it in the direction of the left side and bottom of the picture, towards which parts it may be deepened if required with Yellow Ochre and a small addition of Emerald Green. These washes may be passed over any leaves that are darker than the background, but where the greens are pale and bright the spaces had better be left quite

clear. The flowers will, as a matter of course, be entirely left out in the background washes; the palest yellow tints of the petals will be supplied by washes of thin Chinese White, toned yellow with Gamboge. This may be applied over most of the flower very faintly at first, and then when thoroughly dry another application of the same wash can be repeated, this time taking great pains to leave out the highest lights on the most prominent petals. Pink Madder will supply the most of the reddish color; in some places it is applied several times to get the requisite strength. The rich warm shades, however, will need various applications and different mixtures and combinations of Indian Yellow, Pink Madder, or Crimson Lake and French Blue, the last slightly used. The shadows which have a mauve tint will require Cobalt and Pink Madder. The cool greenish shadows, which are seen more especially in the outer petals, are produced by a mixture of Cobalt Blue and Naples Yellow.

We have merely supplied a list of the pigments required for painting these Roses, which (either alone or in combination) are all that were used for producing the original. If the pupil finds he can improve upon or simplify the selection of colors, we shall be pleased; nearly every artist has his system, based upon his own experience.

The coloring of the leaflets and stalks of this example may be found rather more difficult than any of our previous studies. On careful examination they will be found to vary in treatment and in color; and yet at a first glance one would fancy that they were all very much alike. The palest cool tints should be washed in first, under all the other greens. This cool green is composed of Cobalt, Naples Yellow, and Lemon Yellow. The stalks, thorns, and leaflets of reddish-yellow tint will be produced by Yellow Ochre and Crimson Lake, in combination or separately as required; a little Cobalt will be required at places to cool them, or give the effect of distance. The brighter greens of the leaves, stalks, and bud are composed of Gamboge and Cobalt, and the deep greens are made of Indian Yellow and Prussian Blue. Even these will require, in some places, still greater



YELLOW ROSE—"GLOIRE DE DIJON."—By ADA HANBURY.

strength, which will be imparted by the addition of Burnt Sienna or Brown Pink to the Indian Yellow and Prussian Blue. All these varying greens should be gradually laid on, as required, in three or four distinct stages all over the drawing, great pains being taken not to overdo the quantity or depth of any tint. Recollect to leave the undertint where required to indicate the veins and texture of surface. If there be any difficulty in doing the painting of any part it would be well to practise that part on a separate piece of paper, using the various combinations of the different colors we have named, until the proper method of copying the original has been arrived at.



COMMON PRIMROSE.

THE PRIMULA, OR CHINESE PRIMROSE.

The Primrose is a universal favourite. We suppose every poet who ever wrote about flowers has sung the praises of the Primrose. Many forms of it exist in gardens; the Auricula, the Polyanthus, the Cowslip, Oxlip, and the new variety of Primula which rises in several terraces of flowers, one above another from the same stalk. But the great joy of childhood is the common primrose, and we question whether any new variety will ever impart such an amount of pleasure as that afforded by the simple, old-fashioned flower. It is associated with our earliest recollections of country delights. Not only is it a source of infinite pleasure to children, but sometimes a temptation to them to linger by the way, wandering from flower to flower, till the quick flight of time is quite forgotten in their happiness. Thus Shakespeare speaks of the "Primrose path of dalliance." The heart must be wanting in sensibility which is untouched by the beauty of the wild primrose growing in its native simplicity. Of such indifference the poet speaks when he tells of one to whom

A primrose by a river's brim
A yellow primrose was to him,
And it was nothing more.

Wordsworth, in another place, alludes to the lasting delight of a child's early recollections of the pleasures given by this delightful flower—

Since first I spied that primrose tuft,
And marked it for my own;
A lasting link in Nature's chain
From highest Heaven let down.

A colored illustration of the Common Primrose was among the most admired examples in Vere Foster's original series; but as some forty or fifty thousand impressions of it have been spread all over the empire,

and many must still exist as models for copying in country schools, we have thought it advisable on the present occasion to depict the Chinese Primrose, so as to give as much variety as possible in our new selection of colored examples. In order to assist the drawing of the Primula we have again had recourse to the examples in Mr. Poynter's South Kensington Drawing-Book. The specimen shown in the outline example is that of a flower of more simple form, and more resembling that of the Common Wild Primrose of our own childish days. It is, therefore, easier to draw than the highly befrilled petals of our colored example, while in the outline the five-cleft construction of all Primulas is much more evident.

We need scarcely say that we recommend our young pupils to make a careful copy of the outline drawing before attempting to sketch the colored one. The flowers are shown in every possible stage of development, and there is a beautiful simplicity in their treatment. This is one of those Primulas that has the power of throwing up a succession of tiers of blossoms in a telescopic fashion, and one of these secondary floescences is represented as having recently sprung from the centre of the first one. The first growth had six flowers, and the second also, with its six baby blossoms, will soon rise above the first, to be probably in its turn crowned by another tier. Not one of all the twelve in the example but will be found to differ from its neighbours, as is invariably the case in nature.

Let us now proceed to the sketching of the colored picture of the Chinese Primrose. It will be well to sketch the stalks first and the midrib and veins of the leaves, before attempting the detail of their form. As to the flowers, their five-sided form can be distinctly traced, despite the frilled decorations of the edges of the petals, and they should, therefore, be blocked out with due regard to their pentagonal construction. The drawing of the outline example should enable the pupil to detect this peculiarity with ease. Then the detail of the petals can be supplied, great pains being taken to show that the flower is of monopetalous form, five-cleft, not five distinct petals. Accurate copying will be required and very delicate



CHINESE PRIMROSE.

[By permission from Poynter's South Kensington Drawing-Book.]

pencilling to express the veining of the leaves and to show their deeply serrated edges, at the same time to convey the proper perspective or foreshortening.

When the sketch is completed and correct, let the pencilling be softened down with stale bread and proceed to the coloring. The pale pink undertint of the flowers had better be washed in first. This is composed of Scarlet Lake, used very thin and delicately at first and gradually increased in strength by repeated applications, working alternately at the different flowers to allow the color to dry thoroughly before each application. The shading is done with pale Mauve varying in strength and aided by Cobalt Blue and Pink Madder, combined or used separately as required. Great care must be taken to preserve all the lights in order to allow the paler colors to be seen through them.

The brightest touches of deep red will be given by the use of Crimson Lake or a very little Carmine for a few of the bits of highest brilliancy. It will be necessary that all the workings of color, as far as possible, radiate from the centre of the flower, to show that their development of growth proceeds thus outwardly towards the ideal pentagon outline. The yellow centres of the flowers require to be kept as bright and as pure as it is possible to leave them. Lemon Yellow and Gamboge and Emerald Green for the brightest tints, deepened in some parts where required with Indian Yellow; Gamboge and Prussian Blue for the green shades.

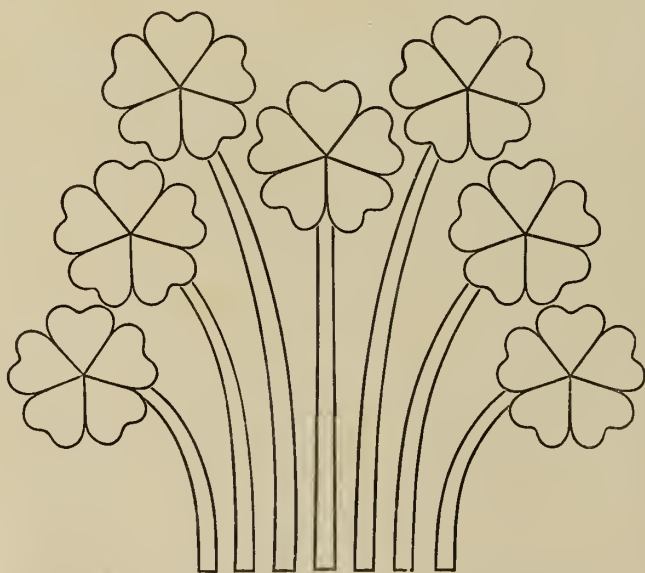
Care must be taken to show distinctly the small light green round head of the little pistil, which stands up in the exact centre of the flower, and to preserve the bits of light around the orifice. The darkest markings will be found to be as nearly as possible in the centre of each petal. For the yellow stalk, Yellow Ochre with slight Crimson Lake and Cobalt; the shading of this is done with purplish grey and Raw Sienna. The warm mass of little buds to the right of the central flower will require treatment with the same colors, but slightly warmer in tone, and the green tints carefully worked round them with a mixture of Gamboge



THE PRIMULA.—By ADA HANBURY.

and a little Prussian Blue. The purple-tinted stalk will be colored by Crimson Lake and Cobalt with a little Yellow Ochre where required; the brown detail being given by Sepia or Vandyke Brown; care being taken with the stalks to leave the ragged edges to denote their woolly character.

The leaves of this plant have their upper surface covered with downy hairs, which give a cold bluish cast to the surface. The general light grey green of the leaves should be very faintly applied at first, and may be carried entirely over both of them. It is composed of Cobalt Blue, Naples Yellow, and slight Emerald Green. The brighter greens, such as are seen on the veins of the large leaf and on parts of the stalks, are composed of a mixture of Gamboge and Prussian Blue. The bluish-grey tints are given by a mixture of French Blue and Naples Yellow in varying proportions. If these colors seem rather raw in tint, slight workings of Mauve may be introduced over them. For the deep greens, the various shades and combinations can all be produced by varying mixtures of Indian Yellow and French Blue.



(JAPANESE) ORNAMENTAL TREATMENT OF THE PRIMROSE.—(From South Kensington Drawing-Book.)



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